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*Hrotsvit von Gandersheim.* Von Dr. Karl Strecker. (*Neue Jahrbücher für das Klassische Altertum, Geschichte und Deutsche Literatur, und für Pädagogik.*) 1903. XI<sup>ten</sup> und XII<sup>ten</sup> Bandes, 8. und 9. Heft.

The appearance of von Winterfeld's edition of Hrotsvith's works has called forth this comprehensive article which summarizes the whole Hrotsvith literature. Dr. Strecker's account extends over the September and October numbers of the *Jahrbücher*, and is divided into five sections dealing respectively with the history of the monastery of Gandersheim and the life of the poetess; with the legends upon which are based Hrotsvith's first seven poems, Maria, Gongolfus, Pelagius, Theophilus, Basilius, Dionysius, Agnes; with her plan to offset the influence of Terence by writing the six comedies Gallicanus, Dulcitius, Callimachus, Abraham, Pafnutius, Sapientia; with the sources and the merit of her historical works, principally of the *Gesta Oddonis*; and with the various editions of Hrotsvith's writings and the theories held with regard to the authenticity and importance of her works. A short critical bibliography is given at the beginning of the article.

Strecker agrees with von Winterfeld upon 930 as the year of Hrotsvith's birth; he also adopts the manuscript spelling of her name, *Hrotsvit*<sup>1</sup> for the nominative, *Hrotsvithae*, etc. (with an *h*), for the oblique cases. He takes for granted, that Hrotsvith was influenced by Terence. J. E. Sandys, the latest writer touching upon this point, even makes the statement on page 607 of his *History of Classical Scholarship* that 'Terence was closely imitated by Hrosvitha.'<sup>1</sup>

Hrotsvith's historical works are discussed at some length. Her *Gesta Oddonis*, though of great importance as a historical monument, is yet primarily a poem. That she exchanged ideas with Widukind of Corvey is not improbable. Her latest work, the *Primordia*, was written a few years after 970. Interesting in this connection might be a comparison of the story of Gandersheim with the *Life* of its first abbess, Hathumoda, by Agius (translated into German by Georg Grandeur, *Geschichtsschreiber der deutschen Vorzeit*, No. 83).

<sup>1</sup> See, however, the discussion of these questions by G. E. Karsten in his review of von Winterfeld's edition of Hrotsvith, p. 408 of this Journal.

With reference to the value of Hrotsvith's work, Strecker quotes the various estimates, from Magnin's 'une gloire pour l'Europe entière' to Lejay's 'les idées enfantines, la brusqueries de péripéties, l'immoralité naïve, le comique inconscient.' His own appreciation is sympathetic, yet sober and judicious.

Strecker's lucid and comprehensive essay will be highly welcome to all those who cannot, themselves, enter upon a critical study of the Hrotsvith problems.

FREDERICK W. C. LIEDER.

CORNELL UNIVERSITY.

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*Allitterierende Wortverbindungen bei Goethe. Beilage zum Jahresbericht des Königlichen Alten Gymnasiums in Nürnberg.* Von Dr. Wilhelm Ebrard, kgl. Gymnasialprofessor. Erster Teil, 1899. Zweiter Teil, 1901. Nürnberg, M. Edelmann.

Although Part I of this work appeared in 1899, and Part II in 1901, it is not too late to give the book the notice that it merits. The author first draws attention to the importance of alliteration in German literature, and states that the subject has been very little studied so far as Goethe is concerned. He has limited his investigation to alliterative combinations of co-ordinate parts of speech, that is, nouns with nouns, verbs with verbs, etc., believing that this is the most essential kind, and besides, he says, the whole field would be too extensive. That Goethe did not use alliteration unconsciously or accidentally, but that he had a fine feeling for the charm and the beauty of this quality of style, is evident beyond a doubt, and may be definitely proved by comparing the original editions of some of his works with the later revisions, which show many changes in favor of alliteration. Ebrard does this by putting in parallel columns extracts from different editions of *Gotz von Berlichingen*, *Iphigenie*, and other works. It is likewise worthy of note that in the case of translations, Goethe made frequent use of alliterative expressions even when the original did not directly suggest it. This practice may be demonstrated by comparing with the French Goethe's translation of Diderot's *Neveu de Rameau*. After this preliminary discussion the author formulates, as a working basis,